



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

la fidélité à l'épreuve." But an inspection of the "romance" shows it to have been nothing but a reissue of the first three of the four books of *The Famous Chinois: or the Loves of Several of the French Nobility, under borrowed names*, published in 1669 as the English rendering of *Le fameux Chinois* by M. Du Bail. The ingenious publisher, Thomas Dring, whose name is attached to both English productions, seems merely to have remarketed his first—and apparently unsuccessful—venture by substituting eight fresh pages at the beginning and as many more at the end of Book III, the former containing a new title-page and preface, and the latter a more abrupt conclusion. Other pages tally in every particular.

For *The Amours of the Count de Dunois* in 1675 (French original in 1671) Mr. Esdaile follows the *British Museum Catalogue* in suggesting Henriette Julie, Comtesse de Murat, as the possible author; but he makes no mention of her in connection with the so-called *Memoirs of the Countess of Dunois, written by herself*, 1699, which he lists only as a part of the Countess D'Aulnoy's *Diverting Works*, published in English in 1707. In fact this truly diverting work is neither the biography of the Countess D'Aulnoy nor the product of her pen; and the British Museum cataloguer was on much safer ground in identifying the Countess de Murat as the author of this, than of *Le Comte de Dunois*, an account written when Henriette Julie was approximately one year old (cf. *Nouv. Biographie Générale*).

At any rate it is interesting to see how the confusion arose. In 1696 appeared Saint-Évremond's *Mémoires du Comte de \*\*\*\**, promptly rendered into English as *Female Falsehood, or the Unfortunate Beau*. This English title suggests the part played by the book in both countries—a vigorous satirizing of feminine weakness and duplicity, and thus a contribution to the sex-war then in progress. In France there was an immediate rejoinder, probably by the Countess de Murat, modelled closely on the form of Saint-Évremond's book and bearing the title *Mémoires de Madame la Comtesse D \*\*\*\**. By this time various specimens of romantic memoirs by the Countess

D'Aulnoy were well known in England, some of them signed with this same asterisk device. Naturally enough the English translator, J. H., apparently in the best of faith, entitled his version "*Memoirs of the Countess of Dunois, written by herself . . . by way of answer to Monsieur St. Evremont.*" The English public accepted this theory of authorship, and the editor of the *Diverting Works*, nearly ten years later, perpetuated it by including the *Memoirs* in his collection.

A. H. UPHAM.

*Miami University.*

---

L'ABBÉ LUCIEN FALCONNET, *Un Essai de Rénovation théâtrale: "Die Makkabäer" d'Otto Ludwig*. Paris: Champion, 1913. 8vo., 121 pp.

Recent years have witnessed a more careful study and a more just appreciation of the great German poets of the nineteenth century. Nor has this interest been confined to Germany. The best Life and Works of Grillparzer that we possess is by Professor Ehrhard of the University of Lyon, and the present detailed study of Ludwig's *Makkabäer* is, as the title indicates, by a French abbé.

After Otto Ludwig's premature death in 1865, following as it did years of suffering, during which he had been practically cut off from the world, he soon became a mere name to all but a few understanding and admiring friends. Even Freytag's fine essay,<sup>1</sup> published first in the *Grenzboten* in 1866, with its appreciative analysis of Ludwig's chief works, seems to have attracted little attention. It was not until the appearance, in 1891, of the epoch-making edition of Ludwig's complete works by Adolf Stern and Erich Schmidt, with the excellent biography by Adolf Stern, that the study of the poet was put upon a firm basis.

<sup>1</sup> Gustav Freytag, *Gesammelte Aufsätze, II. Bd., Aufsätze zur Geschichte, Literatur und Kunst*, Leipzig, 1888.

Since then, several complete editions have appeared, as well as special treatises on particular works.

Both Sauer and Stern have pronounced *Die Makkabäer* the poet's most abiding masterpiece, and Robert Petsch<sup>2</sup> has given us a very sympathetic study of this great tragedy. What makes Falconnet's essay especially valuable, is its lucid arrangement and a completeness of detail not found in any other treatment of this play. The title "un essai de rénovation théâtrale" leads one to expect that Ludwig's part in reforming the German stage would occupy a large part of the treatment. Such is, however, not the case. The theme is merely mentioned in the Introduction and is scarcely referred to again until the very end of the work.

Falconnet's study comprises seven chapters: Histoire de la Composition de la Pièce; Le Sujet; Sources autres que la Bible; L'Esprit du Drame; Eléments personnels; L'Exécution; Accueil fait aux 'Makkabäer.'

The first chapter describes the three stages of the play: *Die Makkabäerin*, *Die Mutter der Makkabäer*, and the final version, and shows how each version was evolved out of the preceding one. In the second chapter the reasons are enumerated which led Ludwig to choose this biblical theme, just after his *Erbförster* had scored such a marked success. Chief among these are: the critical interest in the Bible at this time, Ludwig's own pious devotion to the Bible, and his eagerness to surpass the author of *Herodes und Mariamne* in his own special field. Then follows a brief résumé of the salient events in the two apocryphal books of the Maccabees, Ludwig's method of employing them, together with a detailed synopsis of the final version of the tragedy.

In the third chapter, Sources other than the Bible, Falconnet shows the most originality and also the greatest daring. The chapter begins with a discussion of the sort of imitation we may expect in the case of Ludwig, who, as reformer, did not hesitate to take already existing themes, to which to apply what he regarded

as a more perfect method of treatment, following the adage "non nova, sed nove." Falconnet then proceeds to prove, with some measure of success, that, apart from the Bible, Ludwig was influenced most by Zacharias Werner's *Mutter der Makkabäer*, written in 1820. He has no evidence that Ludwig was acquainted with the work of Werner but bases his claims on the internal grounds, some of which seem valid, others specious.

That the *Makkabäerin*, the first draft of Ludwig's tragedy, is not an original work, is, he asserts, shown by the fact that the two contrasted female figures are not portrayed in as masterly fashion as those in the earlier *Novelle Maria*,—certainly a wholly specious argument. He then advances two arguments to show the influence of Werner's tragedy on the *Makkabäerin*:

1. "La 'Makkabäerin,' comme le drame de Werner, nous parle d'une grotte où étaient cachés tous les petits Macchabées, et qui fut découverte par suite d'une trahison. Ce motif ne se trouve pas dans la Bible." To be sure, the Apocrypha do not state that the seven were thus concealed, but it is evident from I Maccabees 1, 56, that the Israelites commonly hid in this manner.

2. "La paix est due non aux exploits de Judas, mais à une femme. . . . Les deux femmes indiquent en même temps ce qu'il reste à faire: il faut aller à Jérusalem, purifier le Temple et le consacrer à nouveau."

Falconnet finds that Ludwig's second draft, *Die Mutter der Makkabäer*, besides bearing the same name as Werner's drama, betrays its influence in the following particulars. In each play the heroine is represented as being, at the outset, a widow. At the beginning of each play garlands are being prepared for a festival. When Ludwig's Lea enters the tent of Antiochus, she seems wholly cured of human ambition, a too sudden conversion, due to the influence of Werner's Salome. The sudden and unnatural cruelty of Antiochus seems also to reflect Werner's influence.

In the final version of Ludwig's tragedy the French critic finds the points of contact with

<sup>2</sup> Robert Petsch, *Otto Ludwig's Makkabäer*. Leipzig und Berlin, 1902.

Werner's work even more numerous. I shall take these up in order.

1. "Le personnage de Léa . . . n'est pas tiré de la Bible. Dans les Livres Saints il est parlé d'une femme juive qui encourage ses sept enfants à mourir pour la religion juive, mais on n'indique pas son nom et il ne nous est pas dit qu'elle appartînt à la famille des Macchabées comme l'ont voulu et Werner et Ludwig."<sup>3</sup> A quotation from Schweizer's edition of Ludwig's Works would seem to dispose of this argument: "Auch das Heldentum der Mutter und der Opfertod ihrer sieben Kinder hat ursprünglich nichts mit den Makkabäern zu tun, sondern ist eine Geschichte für sich, die im zweiten Buch der Makkabäer, Kapitel 7 erzählt wird. Aber schon in sehr früher Zeit wurden die Makkabäer mit den Märtyrern identifiziert, und seit dem vierten Jahrhundert feierte man ein Makkabäerfest zum Andenken an jene Mutter mit ihren sieben Söhnen."<sup>4</sup>

2. "Les enfants, en subissant le martyre, maudissent bien le tyran, d'après la Bible, mais ils n'entonnent pas un psaume, comme le veulent et Werner et Ludwig."<sup>5</sup> This is quite true, but it is also true that their curses abound in biblical phraseology taken from the Psalms and other books of the Old Testament. What more natural, therefore, than that Ludwig, even though he had never seen Werner's drama, should, in order to heighten the poetic effect, have the martyrs sing Psalms?

3. "Dans les deux drames nous trouvons deux caractères féminins opposés l'un à l'autre. Salomé contraste par son caractère viril avec la délicate Cidli sa belle-fille contre laquelle elle a des préjugés; avant d'avoir pu l'apprécier elle la trouve indigne d'être l'épouse de Judas. . . . Cette opposition entre deux femmes se retrouve, quoique moins justifiée, chez Ludwig. Quels sentiments entretient Léa à l'égard de Naémi, nous le voyons surabondamment. . . . Ce caractère d'orgueil viril dans une femme est peint avec une telle intensité chez nos deux poètes, que si on peut lui trouver en Cidli et

Naémi des contrastes qui le fassent mieux ressortir encore, il n'est dans les deux pièces aucun personnage qui puisse lui faire contrepoids. . . . En outre les deux femmes se ressemblent tellement que toutes deux, en voyant mourir leurs enfants, insultent encore le tyran."<sup>6</sup> Even this argument is not entirely convincing. The employment of marked contrasts is a favorite device with great poets. Ludwig had already made use of these in his charming *Novelle Maria*, where the sweet gentle virtuous Marie is contrasted with the warm-blooded, passionate Julie. Moreover, we know that Ludwig, when he chose this biblical theme, intended to lay the chief emphasis upon the double marriage of Judas by pitting two exactly opposite types of women against each other. Upon the advice of Devrient he abandoned this plan, but the contrast between two women, although somewhat unmotivated, was nevertheless retained in the final version.

That in both dramas the mother should insult the tyrant and admonish her sons to fortitude in the face of death, and that Antiochus should try to save the life of her youngest son, is not surprising; for both elements are contained in the biblical account as found in II Maccabees 7. The surprising thing is that the abbé should have overlooked it.

Falconnet also finds it remarkable that both poets should have imbued their dramas with the same Old Testament ideas of omnipotence, the vengeance of God, the solidarity of the people. On the contrary, it would be remarkable, if Ludwig, or any other genuine poet, could have written a tragedy on the Maccabees with proper local color, without incorporating these ideas, that lie at the very heart of the Jewish religion and the Jewish people.

It will be seen, therefore, that no single reason advanced by Falconnet to show that Ludwig was influenced by Werner is convincing. It is rather the cumulative effect of all these arguments which inclines us to the belief that Ludwig was acquainted with Werner's *Mutter der Makkabäer*. The Stern-Schmidt edition makes, to be sure, no mention of this work, and

<sup>3</sup> P. 53.

<sup>4</sup> Viktor Schweizer, *Ludwig's Werke* (Leipzig, 1898), I, 259.

<sup>5</sup> P. 53.

<sup>6</sup> Pp. 54 and 55.

Schweizer in his prefatory remarks to Ludwig's *Makkabäer* most emphatically denies any such influence.

Assuming that Ludwig, as a conscious rival of Hebbel, wished to compete with him on a theme already tried by his adversary, Falconnet is of the opinion that Ludwig was influenced in his choice and treatment of the Maccabee-theme by Hebbel's *Herodes und Mariamne*. He gets his cue for this assertion from the fact that in Ludwig's first draft Judas is loved by two wives, Lea and Thirza, wholly different in character, just as Herodes stands between his jealous sister Salome and his wife Mariamne; and from the further fact that when Hebbel's play and Ludwig's final version are compared, we see that "Alexandra est comme Léa fière de ses ancêtres, orgueilleuse et ambitieuse; et elle espère aussi qu'un de ses fils, le jeune Aristobule, rendra à la race des Macchabées son ancienne splendeur. Elle le pousse à diriger tous ses efforts vers ce but suprême: exercer la royauté sur Israël. Elle le voit déjà au sommet de la hiérarchie sacerdotale, comme Léa le rêve pour son Eléazar. Elle espère aussi que sa fille Mariamne fera un mariage digne de sa famille et accroîtra par là la puissance de sa maison."<sup>1</sup>

The first reason assigned is very flimsy, for one man between two women is one of the most common of motifs. The second argument is considerably stronger. The reading of Hebbel's play may well have inspired Ludwig to write a rival tragedy glorifying the Maccabee family. Lea may also have some traits from Alexandra, but the unprejudiced reader will probably find few points of resemblance between the two plays.

Especially unfortunate and unwarranted are the author's assumptions, when he attempts to establish points of resemblance between Ludwig's *Makkabäer* and certain tragedies of Schiller. For instance, when Lea, learning of the apostasy of her son Eleazar, cries to heaven "Ich hab' noch Kinder," we are supposed to be reminded of Isabella's defiance of heaven in *Die Braut von Messina*, when she beholds her murdered son Don Manuel. Judah is styled

the Hebrew Tell and Eleazar the Hebrew Rudenz. Especially fantastic are the author's parallels Lea : Armgard and Lea : Gertrud. The whole treatment of Schiller's influence upon Ludwig's *Makkabäer* is, in fact, more ingenious than convincing. There is no likelihood of conscious imitation. What resemblances there are may be unconscious 'Anklänge.'

The remaining chapters of the study offer very little occasion for criticism. In the fourth chapter, The Spirit of the Drama, the question is raised whether there is any moral idea in the *Makkabäer*. After discussing Ludwig's strong aversion to all 'Tendenzliteratur,' his opposition to the embodiment of any philosophic idea in the drama, his passion to portray nature and to attain the objectivity of Shakespeare, Falconnet expresses the opinion that there is a tendency in the *Makkabäer*; that even the realistic poet cannot escape all tendency, for he represents men in action, and such men have goals and are guided by certain principles. In the *Erbförster* the moral question involved was the "conflict between the rights of the individual and the established order"; in the *Makkabäer* it is the "right of society to defend its beliefs"; so that in a way the two plays supplement each other in the treatment of the problem of liberty. The chapter closes with a discussion of certain psychological and theological problems of the play.

In Chapter V we are made acquainted with the personal elements in the play. Without maintaining that Ludwig incorporated directly experiences of his youth, Falconnet shows with considerable skill how reminiscences of childhood days have left an unmistakable impress.

In the chapter entitled "L'Exécution," Falconnet agrees with Bulthaupt, Myer, and other critics that Ludwig did not succeed in attaining perfect unity of action. In fact, he sees several heroes and threads of action and suggests the following very adequate reasons why Ludwig failed to attain this unity. In the first place, the temperament of the poet was such that he saw individual scenes in cinematographic fashion without closely connecting links. A second cause was the peculiar character of the Oriental literature from which Ludwig drew his theme.

<sup>1</sup> P. 60.

"L'Orient a compris tout autrement l'écrivain et son œuvre. Il ne lui a demandé ni l'unité de plan, ni l'unité de composition, ni l'unité d'effet. . . ." A third cause was his model, Shakespeare, who is also lax in this regard. Finally, there was the desire to make Lea a star rôle for Frau Stich-Crelinger, the character of Lea thus assuming undue proportions. Notwithstanding this lack of unity, Falconnet finds the tragedy interesting on account of the wealth of detail and the powerful individual scenes.

The most serious objection to Ludwig's treatment of the theme the French critic finds in the fact that he has put under our eyes modern Jews and not those of the time of the Maccabees. They have the passive virtues of suffering and martyrdom, but not the heroic grandeur of Jews in the most glorious period of their history. The chapter closes with a detailed account of Ludwig's style, showing how it was influenced by biblical imagery and parallelism.

The final chapter offers an interesting and instructive array of material. After mentioning the difficulties which beset the staging of the *Makkabäer*, especially the Third Act, Falconnet gives brief accounts of theatrical performances of the play on leading German stages, duly noticing also the preference of leading actresses for the rôle of Lea. In conclusion, he cites the estimates of the literary value of the *Makkabäer* of several German literary critics, adding his own verdict in the following terms: "Nous estimons que Ludwig n'a pas atteint ce qu'il cherchait en écrivant son drame. Il voulait 'combattre l'opéra avec ses propres armes' (ce qui était vraiment s'exposer à un échec), et son œuvre renferme des scènes théâtrales et mélodramatiques d'un goût douteux; il combattit Schiller et ne sut pas éviter les défauts qu'il lui reprochait; il voulut faire mieux que Shakespeare et poussa trop loin le culte du détail; il rechercha la simplicité sans pouvoir renoncer à l'effet; il visait à l'unité et il ne put la réaliser malgré ses prétentions. . . . Quelle est l'importance historique des 'Makkabäer'? Pouvaient-ils aiguiller la littérature allemande, comme l'avait fait l' 'Erbförster' vers le naturalisme? Non; mais

d'autre part l'œuvre n'a pas un caractère très net, elle n'appartient pas au classicisme, le romantisme ne s'y fait remarquer que ça et là; ce qu'elle fait entrevoir le mieux c'est le réalisme, mais elle n'est elle-même qu'un produit mitigé du réalisme, elle est dans son ensemble une manifestation du réalisme poétique. En définitive, elle n'est qu'une œuvre de transition." \*

JOHN A. HESS.

*Indiana University.*

---

*Nouveau Cours Français*, by ANDRÉ C. FONTAINE. Boston, Ginn and Company, 1914. ix + 272 pp.

Very noticeable at present is the increased emphasis placed upon the feature of illustrations by the authors of certain types of grammars for the study of modern languages. Pictorial material is provided in such generous quantities that the authors find it advisable in some cases to insert at the beginning of the book complete lists of their pictures with references to the pages which they face. One very recent *First Book in French* offers nineteen illustrations, with a map of France as a frontispiece. Another new book (*Le Premier livre*), "a grammar and reader combined, intended to cover all the work of the first half year" for students of French, is furnished with some twenty-seven views of various sorts, sizes, and degrees of attractiveness, plus the usual map of France. And *A Spanish Grammar for Beginners*, just before the public as these lines are being written, is adorned with twenty-three really artistic illustrations, starting with the famous Court of the Lions at the Alhambra (with a second view of the same later in the book) and coming on through Spain, South America, and Mexico City, until Morro Castle at Havana is ultimately reached. The volume under special consideration has likewise its quota of illustrative material, that is to say, eleven full-page pictures, with maps of France